

OUT of SIGHT

A PROJECT BY LYNDA GAUDREAU

PERFORMER: KARINA IRAOLA

WITH THE PARTICIPATION OF LYNDA GAUDREAU

LIGHTING: LUCIE BAZZO

SOUND DESIGN: ALEXANDRE ST-ONGE

SET DESIGN ASSISTANCE: ANNIE LEBEL

VIDEO INSTALLATION ASSISTANCE: MARLENE MILLAR

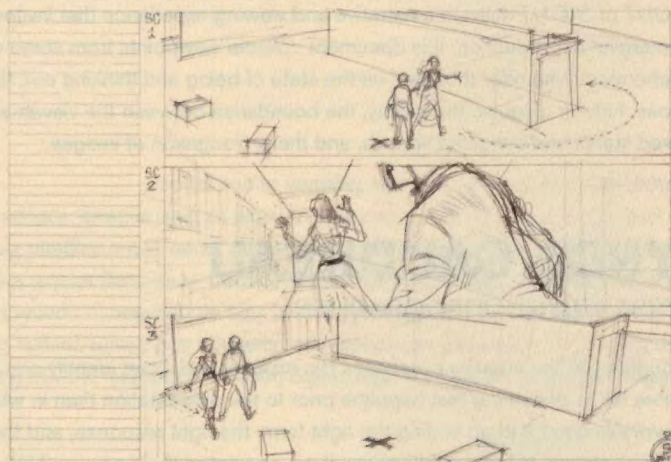
ART COLLECTION: MARTIN TÉTREULT

PRODUCED BY THE LEONARD & BINA ELLEN ART GALLERY



JANUARY 13 – FEBRUARY 17, 2018

Acte 1 : Lemur, la visite express.



Drawing by Bruno Rouyère

WAYS OF THINKING

Ways of Thinking is designed for anyone interested in exploring contemporary art and its exhibition framework. It succinctly synthesizes information on the exhibition's concept, the artists and the works featured. For the complete version of *Ways of Thinking*, please see our website: <http://ellengallery.concordia.ca/ways-of-thinking/current/?lang=en>

OoS is the story of an exhibition in development. It is part of the series *OUT* by Lynda Gaudreau (LG). **OoS** for *OUT of SIGHT* is concerned with what is outside our field of vision but that nevertheless acts upon our perception.

OoS also recounts the story of K, the project's dancer, Karina, who is participating in an exhibition project in a gallery. This project includes a film where she plays an actress. The script is unfinished and the film does not yet exist. Time is running out. With the exhibition approaching, LG decides to show the scenes already shot in one of the rooms of the gallery while continuing to develop the script during the five weeks of the exhibition.

OoS is additionally the story of a gallery that has unwittingly become material for the project. Its constituting parts (walls, plinths, collection), as well as everything that surrounds but doesn't enter it, all contribute to the project's raw material.

In the presence of K, the visitor, V, is invited to a guided experience during which they can complete the story and images offered to them. Depending on their availability, they can choose between two versions of the project: fifteen minutes or a full hour. Of course, V can change their mind and leave the gallery at anytime...

While not necessarily interactive, the project depends on the presence of V without whom it could not start. The visit commences only upon their arrival. It is through their presence and gaze that they contribute to the exhibition's emergence.

OUT is a series initiated in 2009 by Lynda Gaudreau to explore that which doesn't fit into a system: the misfit, the margin, and aesthetic, political and social eccentricity. Within this framework, the Gallery commissioned Gaudreau in 2010 to create *OUT of GRACE*, a project at the intersection of choreography and visual art where the living body occupied the Gallery's five spaces in parallel with several visual works that evolved over a period of five weeks.

Stepping into the vestibule, before entering the gallery proper you are immediately presented with its maquette, a common but rarely public institutional tool usually shared between the curator and technical staff. Leaning over it permits a birds-eye view of the gallery and its five exhibition spaces. Using a model like this is one way to plan and test out an exhibition: miniature artworks and other elements are shifted around, architectural interventions are rehearsed, possible approaches to and transitions between the rooms are studied. Inviting projection and speculation the model suggests a certain primary form for the gallery and its role is to support the institution's study of its own space. With its roof removed it provides a comprehensive and simultaneous view of the exhibition space, one that is entirely unavailable when standing within the gallery proper.

Looking up from the model, you're a visitor again. You look out and around the gallery, instead of down and over. As a visitor you can generally circulate freely from work to work and room to room. Here, K (Karina) and LG (Lynda Gaudreau) approach you as you step into the gallery. They greet you and offer a guided tour.

The exhibition turns out to be only half complete, its centre piece an unfinished film starring K. As K leads you through the gallery it might become apparent that in the absence of a resolved work, one of your roles as a viewer is to take on a cinematic function. You're following a storyboard still in the works, testing out edits, linking images and performing transitions between rooms set as distinct scenes: a stage that K steps up on to, a room painted black and hung with works from the permanent collection and elsewhere, a photo studio, a lone electric organ, and a passage opening on to a corridor inside one of the walls. This is further assisted by a few key architectural interventions: the narrowing of door frames, hard-edged black angles painted along the walls that skew your perspective, changing soundtracks, and selective lighting.

By consenting to the tour you're asked to play the camera, to provisionally frame the missing scenes, to take in both the project's frayed edges and the excess of live performance and advance through the storyboard. Sometimes you're surveying the gallery by stepping into its walls or walking through an exhibition of paintings embedded among the sets. Still others you're pulled back into another form of exchange in spectatorship as K's tour shifts between narration and dance.

At the end, on your way out you need to return to the vestibule, where you can pass by the model and peer back down onto the idea of the gallery.

– Robin Simpson, Public Programs and Education Coordinator

EXPLORE

- Discontinuity: How the cinematic is, in part, a form that links discontinuous elements and how this process can be extended and choreographed within the gallery space.
- Liveness and the fragmentary: The interlacing of narrative between performance in the gallery and the breaks in the incomplete film.
- Completing the image: The provisional ways images can be linked through video, performance, and display.
- The act of visiting: The roles the visitor takes in free, aleatory viewing, during a guided tour, or in the presence of a performer.
- The gallery as raw material: How the gallery performs itself through the maquette, architectural interventions, lighting, documentation of the production process, and the display of the collection.

VIEWPOINTS

As *OUT of SIGHT* delivers a narrative and viewing experience that invites reflection on the margins of production, this document collects viewpoints from some of the project's collaborators who offer thoughts on the state of being and thinking *out*, the use of light to expose, hide or disguise the gallery, the boundaries between the viewer and performer, altered states and imagined spaces, and the prolongation of images.

LYNDA GAUDREAU

ARTIST AND CHOREOGRAPHER

Throughout all the creative processes I've experienced, I can identify one constant: there is more life in everything that happens prior to the presentation than in what is actually shown. We don't end up finding the right form, the right response, and these elements remain unshown. What would happen if we presented them anyway? What if we continued to play and experiment, and let the fiction find its own way? Here, it is not so much what is outside that is *Out of Sight*, but rather that which is entirely present, but that we don't show and choose to leave out.

LUCIE BAZZO

LIGHTING

As lighting designer, my primary role is to guide the viewer through the exhibition, but I also sometimes play with the viewer's perception of the exhibition space. I've allowed myself to have some fun in rendering this particular space more playful, as an accompaniment to Lynda and Karina's proposition. I also found that using household lamps brings another layer of understanding to the performers' collaborative journey. I wanted to tone down the space, erase some of its whiteness and formal atmosphere, and especially make it a place where viewers would want to linger.

KARINA IRAOLA

PERFORMER

The guided tour itself immediately evokes a subject that came up during our research on the crucial role of the body and how individuals' presence can change the state of what we see. One of the questions that emerged during our discussions was: which body is it? Throughout the research period, I was inspired by the concept of the paradoxical body as developed by philosophers José Gil and André Lepecki. For Gil and Lepecki, all people operate within space as creators of fictional spaces, paradoxical spaces marked by the subjectivity of each individual. The paradoxical body is thus a body in transformation, in metamorphosis, erasing itself and disappearing in order to go beyond its own limits. This body experiments with all bodily states, a term used in contemporary dance to express fundamental change, irreversibility, instability and intensified space.

ANNIE LEBEL

SET DESIGN ASSISTANCE

Darkness erases space. Darkness creates a perceptual architecture of potentiality, a nonexistent architecture that lives in the imagination.

ALEXANDRE ST-ONGE

SOUND DESIGN

To be is not necessarily to be perceived. That which is hidden (like Berkeley's statement within its negation) inconspicuously resists sociocultural mediocrity by simply existing outside the perception of things. However, rather than merely grasping it, perception transforms its object and thus amplifies the ungraspability of what is perceived as an eternally already-lost origin. The origin becomes what it is: ungraspable. I find that considering that which is out of sight, be it imperceptible things or the ungraspability of origin, becomes an ethical and psychedelic necessity in the sense that nothing is more pragmatically fruitful than focusing on the effects of this transformative and hallucinatory relationship to things, as well as accepting and committing oneself to the ungraspability of all causes.

MARTIN TÉTREAU

ART COLLECTION

Walking, collecting, connecting. The studio becomes portable, moving from one pawn shop to the next, obsessed with landscape paintings and album covers. Back home, the observation of nature is refined. Doing as little as possible to connect painting and photography. A single visual element is enough. A tracking shot in the mind's eye juxtaposes the waters of the Saint Lawrence with those of the Aegean Sea. Spaces are tiny and colossal at the same time. Unbeknownst to their authors, various paintings, photographs and films are brought together in one place.

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